

Metropolitan School of Art, Dublin.

DEPARTMENT OF SCIENCE AND ART
OF THE COMMITTEE OF COUNCIL ON EDUCATION.

LEINSTER HOUSE, KILDARE STREET.

PROSPECTUS FOR 1889-90.

JAMES BRENAN, R.H.A., M.R.I.A., Head Master.

MISS MARY JULYAN - Principal Art Mistress.

FREDERICK LUKE - Second Master.

MRS. BARDEN - Assistant Art Mistress.

JOHN T. MILES - Assistant Master.

EDWARD W. ASCOUGH - Instructor in Modelling.

Aided by the following Students-in-Training—SYLVESTER REILLY and MISS ALICE JACOB.

The School is open for instruction and study daily (Saturdays excepted) from 10.30 a.m. to 3.30 p.m., and in the evening from 6.30 p.m. to 8.30 p.m. for Female Students, and from 7 p.m. to 9 p.m. for Male Students.

The Registrar of the School will attend to receive entries and afford information as to the regulations of the School, as follows:—

Daily from 10 to 4 o'clock; also each evening (except Saturday) of the first week in every month during the Session, and every Monday and Friday evening from 1st October to 31st July, from $6\frac{1}{2}$ to $8\frac{1}{2}$ p.m.

ALL COMMUNICATIONS ON THE SUBJECT OF THE SCHOOL SHOULD BE ADDRESSED TO THE DIRECTOR, MUSEUM OF SCIENCE AND ART, LEINSTER HOUSE, KILDARE-STREET.

The Department of Science and Art offers through this School instruction in the principles of Art and in Drawing essential for those who intend to follow Art professionally, whether as Artists, Teachers, Designers, or as Amateurs, and also for those working men (including apprentices and foremen) who wish to improve their positions by obtaining a knowledge of freehand and geometrical drawing.



* * * The following arrangement of the classes, from which no deviation can be allowed, has been adopted.

ELEMENTARY CLASSES.

1. FREEHAND DRAWING IN OUTLINE FROM FLAT EXAMPLES OF ORNAMENT, FLOWERS, FOLIAGE, AND THE FIGURE.

ORNAMENTAL DETAILS FROM THE CAST, IN OUTLINE.

2. MODEL DRAWING IN OUTLINE.

3. SHADING FROM FLAT EXAMPLES IN CHALK.

ADVANCED CLASSES.

STUDY FROM THE ANTIQUE FIGURE.

Drawing and painting from the antique.

Modelling from the antique.*

STUDY OF STILL LIFE.

Drawing and painting groups, flowers, foliage, &c.

STUDY OF ORNAMENT AND FIGURE DETAILS FROM THE CAST.

In Chalk, Monochrome, &c.

Modelling ornament.*

STUDY OF LANDSCAPE, FLOWERS, FOLIAGE, &c.

In Outline, Chalk, Oil, and Water-colour.

ORIGINAL DESIGN AND BOTANICAL ANALYSIS.

STUDY FROM THE LIFE.—(Day).

For Male and Female Students.

From the Draped Model.

For Female Students only.

From the Undraped Model.

For Male Students only.—(Evening).

From the Nude Model.

*For Modelling Students—Male and Female.**

The Living Model occasionally.

ARCHITECTURAL and MECHANICAL DRAWING—Day and Evening.

Plans, Elevations, and Constructive details of Buildings from copies and from actual measurement.

Drawing of Machines and Machine details from Flat Examples and Models.

Incidental to the above Classes, lectures and instruction are given in Practical Geometry (Plane and Descriptive), Perspective, Anatomy applied to the Fine Arts, and Architecture.

The Head Master supervises the instruction of the School, and all transfers to the higher divisions of study are made by him.

* In connexion with the Modelling Class, instruction is given in Moulding and Casting.

In the months of June and July a Class of qualified Students is formed for Drawing from Nature in the open air, at the Royal Botanic Gardens, Glasnevin, or elsewhere.

The qualification for Students who wish to join this class will be as follows :—To have passed the second grade examination in Model Drawing and to have painted a satisfactory copy of a landscape in either oil or water colour from an approved example.

Ladies who are not Students of the School wishing to join this class, as Amateurs, can do so on payment of the fee and giving proof of their ability to derive advantage from the instruction afforded.

The Class for Drawing from the Life will be only open to Students who have previously qualified themselves by a regular course of study in the Antique.

The School session extends from 1st October to the 31st July, and is divided into two terms, viz., from 1st October to 30th April, and from 1st May to 31st July.

VACATION.—From the 22nd December to the 8th January following; Good Friday, Easter Monday and Tuesday; Whit-Monday, and Tuesday and Wednesday following; the Queen's Birthday; and the months of August and September. Also Examination days, &c., as may be ordered.

The Department of Science and Art of the Committee of Council on Education offers the following Prizes, &c., to be competed for at the Annual Examinations :—

Prizes, consisting of Books on Art, Cases of Instruments, Boxes of Colours, &c., for success in the Annual Local Examinations held in April and May.

Gold, Silver, and Bronze Medals, and Prizes, awarded for the best works executed in the Course of Study, and for success in the advanced Examinations.

The following advantages are also within reach of the Students:—

National Scholarships, which entitle qualified Students* to

* Students who are already engaged in designing for, or in producing, works of Art Manufacture, are the most eligible Candidates for these Scholarships, which are intended to enable advanced Students who may have given evidence of special aptitude for design to prosecute their studies in the National Art Training School and Museum at South Kensington.

study in the National Art Training School in London, with an allowance for maintenance of 25s. per week (see Science and Art Directory, page 76).

Admission to the Training School for Teachers of Art in London, with a personal payment of from 10s. to 35s. per week (see Science and Art Directory, page 76).

Free Studentships are offered to Artisans being draughtsmen, designers, modellers, or handicraftsmen (see Science and Art Directory, page 77).

With a view of offering facilities for the training of Teachers, several Free Studentships as well as paid Studentships will be attached to the School, open to Students in the Schools of Art in Ireland on the same conditions as at the National Art Training School at South Kensington. The admission to, and the promotion in, the class of Students in Training, will be made on the recommendation of the Head-Master, through the Director.

Students of the School who have been admitted to Free Study in the Royal Hibernian Academy, Dublin, or the Royal Academy, London, are eligible for admission as Free Students.

Free Students, Students in Training and those receiving allowances are required to follow the course of study prescribed and to attend during the full time which the School is open, either morning or evening.

For further particulars apply for Form "*Regulations as to Free Admission.*"

EXAMINATIONS are held annually in April and May—

(1.) For Art Masters' Certificates of the 3rd Grade, and in the subjects of Advanced Art, including Drawing from the Life, from the Antique, Still Life Painting, Anatomy, Perspective, Design and Modelling.

(2.) For Art Class Teachers', or Intermediate Certificates.

(3.) Examinations of the 2nd Grade.

National Art—Examination of the works sent to London from all the Schools in the Kingdom, in June. Works must be lodged with the Head Master for transmission not later than 1st April.

TABLE SHOWING FEES PAYABLE BY STUDENTS.

MORNING CLASS.—ELEMENTARY AND ADVANCED.

Entrance Fee.	10 Months.	9 Months.	8 Months.	7 Months.	6 Months.	5 Months.	4 Months.	3 Months.	2 Months.	1 Month.
A	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
0 2 6	2 0 0	1 19 0	1 17 6	1 15 0	1 12 0	1 10 0	1 7 0	1 0 0	—	—
B	0 2 6	4 0 0	3 15 0	3 10 0	3 3 0	2 15 0	2 5 0	1 18 0	1 10 0	1 6 0
									0 15 0	

EVENING CLASS.—ELEMENTARY AND ADVANCED.

—	Entrance Fee.	10 Months.	9 Months.	8 Months.	7 Months.	6 Months.	5 Months.	4 Months.	3 Months.	2 Months.	1 Month.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
For three evenings in the week, viz.:—											
Monday, Wednesday, and Friday,	0 0 6	0 10 0	0 9 6	0 9 0	0 8 0	0 7 0	0 6 0	0 4 6	0 3 6	0 2 6	0 1 6
For five evenings in the week,	0 0 6	0 14 0	0 13 0	0 12 0	0 11 0	0 10 0	0 8 6	0 7 0	0 5 6	0 4 0	0 2 0

A. Special fees for those who certify under Rule 1.

B. Full fees for those who do not certify under Rule 1.

Students who pay for any period longer than to the 30th April following, are required to attend at the Office to re-register on the 1st May.

See page 8.

TIME TABLE.

The instruction afforded in the School is generally as follows; but the hours are subject to revision according to the exigencies of the work.

Second Grade Certificate, including—

		Hours.	
		Day.	Evg.
Freehand Drawing,	Mr. Luke,	10.30-3.30	7-9
Practical Geometry,	Mrs. Barden,	10.30-1.0	6.30-8.30
Linear Perspective,	Mr. Miles,	10.30-1.0	7-9
Model Drawing,	Miss Jacob,	1.0-3.30	6.30-8.30

Intermediate or Art Class Teachers' Certificate, including—

Stages 1 ^a , 3 ^a , 5 ^a , 5 ^b , &c.,	
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(See list of Stages, page 11 of Prospectus.)

Third Grade Certificate, Group I.—

(Elementary Drawing, Colouring, and Design), including Stages 1 ^c , 1 ^d , 2 ^b , 8 ^a , 10 ^b , 14 and 23, 22 ^b , &c.	
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Third Grade Certificate, Group II.—

(Painting, Drawing, and Design), including Stages 8 ^{b²} , 8 ^d , 11, 12 or 23, 13 ^b or 14 ^b , 15 ^b , 22 ^d , 23, &c.	
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Third Grade Certificate, Group III.—

(Drawing and Painting the Figure, and Still Life), including Stages 8 ^{c²} , 8 ^d , 9 ^a , 15 ^a , 17 ^a , 17 ^b or 17 ^c , 22 ^d , 23 ^d , &c.	
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Study of the Living Model in Drawing, Painting, and Modelling.

Day Class,	Mr. Brenan,	*
Evening Class,	Miss Julian,	11-1, Tuesdays and Thursdays.
	Mr. Luke,	—
	Mr. Miles,	—
Modelling Class,	Mr. Ascough,	11-1, Every alternate month.

Architectural and Mechanical Drawing, and Building Construction.

Mr. Luke,	10.30-3.30	—
Mr. Reilly,	—	7-9

Modelling in Clay, Moulding, and Casting.

Mr. Ascough,	10.30-1.30 and 7-9 on Mondays, Wednesdays, and Fridays.
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* General Supervision, Head Master.

DAY CLASS LECTURES.

PRACTICAL GEOMETRY--MR. MILES. On each Monday from 11 A.M. to 1 P.M.

PERSPECTIVE--MR. LUKE. On each Friday from 11 A.M. to 1 P.M.

The above lectures are open to all Students in the School.

EVENING CLASS LECTURES.

PRACTICAL GEOMETRY--(Males)--MR. MILES. On each Monday from 7 P.M. to 9 P.M.

DO. (Females)--MRS. BARDEN. On each Monday from 6.30 P.M. to 8.30 P.M.

DESCRIPTIVE GEOMETRY for Carpenters, Machinists, Fitters, &c.--Mr. BRENAN, on Wednesdays, 8 to 9 P.M.

PERSPECTIVE--(Males)--MR. MILES. On each Friday from 7 P.M. to 9 P.M.

DO. (Females)--MRS. BARDEN. On each Friday from 6.30 P.M. to 8.30 P.M.

N.B.--All Students are expected to attend these lectures up to the date of the Examinations.

SPECIAL LECTURES.

ARTISTIC ANATOMY--Prof. ALEX. FRASER, M.D. Mondays and Thursdays. Probably commencing in January, 1890.

ARCHITECTURE--T. N. DEANE, Esq., R.H.A. Tuesdays and Fridays. Probably commencing in January, 1890.

The class lectures will commence on Monday, 14th October, 1889.

RULES.

THE UNIVERSITY SCALE OF FEES

ART. I.—THE SCALE OF FEES.—ART. II.—ADMISSION TICKETS
ART. III.—ADMISSION TICKETS.—ART. IV.—STUDENTS

RULES.

1. Every applicant for admission is required to fill up a prescribed form, and present it together with the proper amount of the Fee. Each applicant for admission at the reduced Scale of Fees is required to initial opposite the category (*a*, *b*, *c*, or *d*) to which he or she belongs, otherwise the higher fee will be charged:—

a. Persons in the receipt of weekly wages, and their children not gaining their own livelihood.

b. Teachers and Pupil Teachers of Elementary Schools in connexion with the Education Department, Whitehall, the Scotch Education Department, or the National Board of Education, Ireland; and their children if not gaining their own livelihood.

c. Persons in the receipt of not more than £200 per annum from all sources, and their children if not gaining their own livelihood.

d. Scholars in Public Elementary Schools within the meaning of the Elementary Education Acts.

A ticket will then be issued which the student must be prepared to produce at any time on entering the School. In the case of the loss of a ticket the Student cannot be furnished with a duplicate except on personal application and payment of the Entrance fee.

Students are to understand that their admission to the School is conditional upon their presenting themselves at the Annual Art Examination and depositing all their Works monthly with the Teacher of their Class, for examination by the Department of Science and Art. Non-compliance with this condition subjects Students to the cancelling of their admission tickets.

2. Students in every case must pay the Fee in advance for the time for which they enter; and all admissions will date from 1st of the current month. Students cannot be entered for any period longer than from the month of entry to the end of the then current session, and no Student can be admitted at the reduced scale of Fees to the Day Classes, for a shorter period than 3 months.
3. Any Student who may be absent for one month must pay the Entrance Fee of the Class on return, unless prevented by illness or other serious cause from attending.
4. Students are not allowed to leave the Classes except with the Teacher's permission.
5. Students in training are required to attend punctually at the hour fixed upon.
6. Students must provide themselves with suitable drawing materials.
7. Students are not permitted to enter any class-room other than the one proper to their class.
8. Visitors cannot be admitted during class hours.
9. Students cannot be permitted to disturb the classes by conversation or otherwise.
10. The officers and servants of the School cannot be responsible for the property of any Student, but the Head-master will allocate lockers to such Students as, in his opinion, require them, without, however, holding himself or the Institution in any way responsible for the Students' property placed therein.
11. Models, objects, examples, position in class-room, and lockers, cannot be reserved for the use of any Student who is in arrear of fees, or who has ceased to attend the School.
12. Any Student defacing any example, or breaking or injuring any of the property in the School, must pay the value of the same,

and is liable to the penalties laid down in the Act of Parliament 24 & 25 Vict., c. 97, sec. 29. Each Student will be held responsible for the model or example in use, and for restoring it to its proper place on leaving the class-room.

DRAWING MATERIALS, &c.

Students can obtain all requisites at Messrs. Carson's Stall, which is in the School, at a discount of 10 per cent. off ordinary prices.

INSTRUCTIONS
RELATIVE TO WORKS FOR TRANSMISSION TO LONDON.

1. All works of Students should be lodged by the Teacher of the Class with the Head-master when completed, and must be handed by him to the Registrar of the School of Art not later than the 4th of the month following that in which they were completed, and in the month of April on or before the 2nd of the month. The Head Master will decide the course of study for each Student during the ensuing month

2. Each work must be provided with a label affixed to the back of it, at the bottom left-hand corner, containing the Student's name, the date when finished, and the stage of the work. The label must be filled up by pen and ink, not pencil, and it should bear the same name as that on the Student's admission card, giving the full Christian name.

3. If it should happen that two Students of the same name are attending the School, their respective class-numbers (which will be found on their admission cards) should be quoted on the labels.

4. If any works are not labelled in strict accordance with the above Rules, they will be returned to be re-labelled. Label forms can be obtained from the Registrar. Students are required to write their names distinctly on the back of their works, so as to avoid errors; and no new works are to be commenced by any Student until the works on which they were previously engaged have been completed.

The following is a list of the stages:—

Stage 1. *Linear Drawing by aid of instruments.*

a. *Linear Geometry.*

- b. Mechanical and Machine drawing (from the flat, from the blackboard lessons, or from the elementary solids or details of machinery and building construction).
- c. Linear Perspective.
- d. Details of architecture from copies.
- e. Sciography.

Stage 2. Freehand outline drawing of rigid forms from flat examples.

- a. Objects.
- b. Ornament (showing elementary principles of design).

Stage 3. Freehand outline drawing from the "round."

- a. Models and objects.
- b. Ornament.

Stage 4. Shading from flat examples.

- a. Models and objects.
- b. Ornament.

Stage 5. Shading from the "round" or solid forms.

- a. Models and objects.
- b. Ornament.
- c. Drapery.
- d. Time sketching and sketching from memory.

Stage 6. Drawing the human figure, and animal forms, from flat examples.

- a. In outline.
- b. Shaded.

Stage 7. Drawing flowers, foliage, and objects of natural history, from flat examples.

- a. In outline.
- b. Shaded.

Stage 8. Drawing the human figure, or animal forms, from the "round" or nature.

- a. In outline from casts.
- b. Shaded (details).

- b.* Shaded (whole figures).
- c.* Studies of heads from the life.
- c.* Studies of the human figure from nude model.
- d.* Studies of drapery arranged on figure from antique, or on the living model.
- e.* Time sketching and sketching from memory.

Stage 9. *Anatomical studies.*

- a.* Of the human figure.
- b.* Of animal forms.
- c.* Modelled from flat or examples in the round or relief.
- d.* Modelled from nature.

Stage 10. *Drawing flowers, foliage, landscape details, and objects of natural history, from nature.*

- a.* In outline.
- b.* Shaded.

Stage 11. *Painting ornament from flat examples.*

- a.* In monochrome } either in water-colour, tempera, or
- b.* In colours } oil.

Stage 12. *Painting ornament from the cast, &c.*

- a.* In monochrome, either in water-colour, oil, or tempera.

Stage 13. *Painting from flat examples, Flowers, Still-life, &c.*

- a.* Flowers or natural objects, in water-colour, in oil, or in tempera.
- b.* Landscapes, or views of buildings.

Stage 14. *Painting direct from nature.*

- a.* Flowers, or still-life, in water-colour, oil, or tempera, without backgrounds.
- b.* Landscapes, or views of buildings.
- c.* Drapery.

Stage 15. *Painting (from nature) groups of still-life, flowers, &c., as compositions of colour.*

- a.* In oil colour.

- b. In water-colour or tempera.
- c. In monochrome, or light and shade.

Stage 16. *Painting the human figure or animals in monochrome from casts.*

- a. In oil, water-colour, or tempera.

Stage 17. *Painting the human figure or animals in colour.*

- a. From the flat, or copies.
- b. The head from nature, or draped figure.
- c. The nude figure from nature.
- d. Time sketches.

Stage 18. *Modelling ornament.*

- a. Elementary, from details, such as single ornamental devices, scrolls, &c.
- b. Advanced, from casts of ornamental composition for pilasters, friezes, &c.
- c. From drawings or photographs.
- d. Time sketches from examples.
- e. Modelling from memory.

Stage 19. *Modelling the human figure or animals.*

- a. Elementary, from casts of hands, feet, &c.
- b¹. Advanced, from casts of heads or masks from the antique in the round or relief.
- b². Advanced from the antique figure in the round or relief.
- c. From drawings.
- d. The head from nature.
- e. The nude figure from nature.
- f. Drapery from actual stuffs and not from casts.
- g. Time sketches.
- h. Modelling from memory.

Stage 20. *Modelling fruits, flowers, foliage, and objects of natural history, from nature.*

Stage 21. *Time sketches in clay of the human figure, or animals, from nature.*

Stage 22. *Elementary design.*

- a. Studies treating natural objects ornamentally.
- b. Ornamental arrangements to fill given spaces in outline, monochrome or modelled.
- c. Ornamental arrangements to fill given spaces in colour.
- d. Studies of historic styles of ornament drawn or modelled.

Stage 23. *Applied designs, technical or miscellaneous studies.*

- a. Machine design. Naval Architectural design. Drawings from actual measurement of machines, buildings, &c.
- b. Architectural design.
- c. Ornamental design as applied to decorative or industrial art.
- d. Figure composition, and ornamental design with figures, as applied to decorative or industrial art.
- e. The same as 23c, but in relief.
- f. The same as 23d, but in relief.

V. BALL, LL.D., F.R.S.

Director, Science and Art Museum.

LEINSTER HOUSE, DUBLIN,

August, 1889.



Secto 25. Theatrical designs

a. Stage scenes depicting implements of commerce
b. Stage scenes depicting implements of commerce
c. Ornamental arrangements of the given scenes in outline
d. Stage scenes to modelle
e. Ornamental arrangements of the given scenes in colour
f. Stage scenes of various styles of ornament drawn to
modelle

Secto 28. Theatrical scenes for scenes of miscellaneous
subjects

a. Machines designs. Zavat. A perspective view designs. Drawings
from several inventories of machines, prints, &c.
b. Architectural designs

c. Ornamental designs as subjects of decoration to the
stage

d. Figures composed of various designs with figures
as subjects of design

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